THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2289. *Monday, April* 13, 1829. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Drury Lane Theatre.

ON Saturday night, the Comedy of *The Provoked Husband*, the Ballet of *Little Goody Two Shoes*, and the new Farce, *My Wife! What Wife!* were performed at this house to a numerous audience. We confess we prefer Miss Phillips in Tragedy, to Miss Phillips in Comedy, and could have wished that she had not deserted the banner of Melpomene; but as we hear it was contrary to her own desire, we can only regret that the Manager should have felt it his interest to induce her to become a votary of Thalia. The whole of the performances were warmly and deservedly applauded.

Covent Garden Theatre.

THE performances, at this house, were for the benefit of that excellent comedian, and worthy man, Mr. Fawcett. Whatever talent he may possess as an actor, and however qualified he may be for a manager, that part of his conduct which commands our warmest admiration, is, his indefatigable exertions in behalf of his aged and infirm brethren, their widows and orphans: here he is unrivalled; and however his contemporaries may equal or surpass him in professional pursuits, none have yet attained such an honorable pre-eminence in this benevolent employment. One act of *The Maid of Judah* was the first part of the entertainments, and in consequence of the illness of Miss Paton, Miss Byfeld appeared as *Rebecca*, and sang as like that accomplished syren as she could; and though no comparison can be instituted between the ladies, Miss Byfeld succeeded in obtaining great applause. *Home, sweet Home! Auld Robin Gray*, and *The Invincibles*, followed. Fawcett, on his entrance as *Captain La Roche*, was received with the most tumultous applause: he acted this character, and his favorite part of *General Verdun*, with great spirit. Madame Vestris, in addition to the music of her parts, sang 'The Banner of Blue,' and Wood introduced 'Time, time, time,' from *The Nymph of the Grotto.* The whole *corps dramatique* seemed inspired by a laudable spirit of rivalry, striving who should evince the greatest zeal in the cause of their Theatrical Sovereign, and their exertions were rewarded with boundless applause. The crowded state of the house was equally honorable to the merits of Mr. Fawcett, and the public, who thus marked their approbation of those merits.

The Surrey Theatre concluded, on Saturday night, a most successful season. Mr. Elliston, on the occasion, delivered a very neat address. The house is to re-open on Easter Monday, with very great splendor.

The Adelphi closed on Saturday night.—The performance was for the benefit of Miss Graddon. The proprietors, Mathews and Yates, will make their début in a new Entertainment immediately after Easter Monday.

The dinner for the benefit of the Covent Garden Theatrical Fund, took place on Monday last;—the Earl of Blessington presided, the Duke of Clarence being prevented attending on account of the death of the Landgrave of Hesse Hombourgh. His Majesty sent £1000. Mr. Mathews made a most pointed and amusing speech, which we shall give at length in a future number. There was excellent singing, and the evening was spent in the most convivial manner.

To the Editor of The Theatrical Observer.

Dear Mr. Editor, I address you from the Cigar Divan, King-street, Covent Garden, having just popt in to luxuriate on a capital cup of Coffee, and a true Havannah—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I step into *The Cosmorama*, Regent Street—every day crowded—charming illusion—the effect of sunshine and shade astonishing—Edinburgh on fire—wander through Rome, Switzerland, Valley of Lauterbroun, and take a peep at the Sultana, and the Seraglio at Constanotinople—will change shortly.

On Tuesday, I wander through the various departments of that popular and attractive Establishment, The Royal Bazaar, 73, Oxford Street—view The British Diorama, The Descent from the Cross, the unrivalled Exhibition of 16 Pictures, cut with scissars, (indescribably beautiful and curious) and the largest Walnut Tree.

On Wednesday, I step into the Horse Bazaar, Baker Street—inspect the magnificent Exhibition of Musical and Mechanical Automa—Musical Lady, Juvenile Artist, Rope Dancer, Magician, Walking Figure, a magnificent Vase, made by order of Napoleon, Birds, &c. In the afternoon, I qualify Mrs. P.'s discordant notes with some harmony divine, and may be found between 1 and 4 o'clock, at *The Apollonicon;* in St. Martin's Lane.

On Thursday, I shall be found, with my Spectacles off, admiring the truly grand display of the Wonders of Nature—I don't mean the Naturals called Fops, but the Microscopic Wonders, exhibited by Mr. Carpenter, the Optician, in Regent Street. In the evening, I drop into Covent Garden Theatre to see *The Invincibles*, with *The Sublime and Beautiful*—always put me in a good humour—I am never tired of hearing Wood's 'Fairest Flower,' and Miss Hughes's 'Hunter's Signal Horn'—beautifully sung—nightly encored.

On Friday, I shall look in on Mr. Finn, in Regent Street, at his *Fancy Glass-working Exhibition*—an ingenious pretty Workshop. Afterwards, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

In the evening, went to Drury—saw Planche's successful Drama, 'Charles the Twelfth'—heard Miss Love sing her beautiful song, 'Rise gentle Moon'—most enthusiactically encored—elegant composition, by John Barnett—will be as popular as 'The Light Guitar.'

On Saturday—All my country cousins, with Mrs. Pry, are waiting to accompany me to that long-established Magazine of Novelties, The Western Exchange Bazaar, Old Bond Street—fashion combined with usefulness—elegance with economy—I always pop in at the private door, 14, Burlington Arcade.

Now having given you my week's perambulations, I'll kill an hour over one or two of eight Morning and Evening Papers at this aforesaid Divan, King Street—skim the Magazines, take a peep at a Chess match going on, whiff another Cigar, and then for the play—"the play's the thing"—but I intrude—beg pardon Your's, PAUL PRY.

P. S. Heard the divine Vestris sing her new Song in *Giovanni*, 'The Banners of Blue'—beautiful, reminded me of Catalani's best days—the audience call'd for it a third time—great honor—received three distinct rounds of applause—her Portrait is annexed to the Music.

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All Communications must be post paid.—Printing in General.

Theatre Royal, Covent Garden.

On Easter Monday, the Play of

The Point of Honor.

The Chevalier de St. Franc, Mr WARDE,
Valcour.....Mr GREEN, Steinberg.....Mr BLANCHARD,
Durimel, Mr C. KEMBLE,
Mrs Melfort, Miss LACY, Bertha, Miss JARMAN.
After which, the Farce of

Honest Thieves.

Col. Careless, Mr DIDDEAR, Captain Manley, Mr HORREBOW,
Mr Storey, Mr IRWIN, Justice Day, Mr EVANS,
Abel Day.....Mr KEELEY, Obadiah.....Mr J. REEVE,
Teague, Mr POWER, Coachman, Mr GRANT.
Ruth... ...Miss NELSON, Mrs Day.....Mrs DAVENPORT,
Arabella, Miss FORDE.
To conclude with (first time) a New Musical Tale of Romance, called

The Devil's Elixir;

Or, the Shadowless Man.

The OVERTURE & MUSIC composed by Mr G. H. RODWELL.
The Scenery by Mess. Grieve, T. Grieve, W. Grieve, & Finley.
The Machinery by Mr E. Saul. *The Properties by Mr. Kelly.*
The Action arranged by Mr FARLEY.
Francesco,.....(*a Capuchin*).....Mr WARDE,
Count Hermogen, (*his Brother*) Mr WOOD,
Gortzburg.....(*Demon of the Elixir*) .....Mr O. SMITH,
Nicholas, (*the Bell Toller*) Mr KEELEY,
Page, Master WATSON, The Shadow King, Mr PURDAY,
Oldburg and Stormworg, (*his Agents*) Messrs. HENRY & TETT,
The Prior of the Silver Palm Tree Monastery, Mr TURNOUR,
Spirits of the Elixir, Domestics of the Count, Bridesmen, Maids, &c.
The Lady Aurelia, Miss HUGHES, Ureka, Miss GOWARD.
In Act I—A PAS DE TROIS,
By Mesdames BEDFORD, EGAN, and THOMASIN.

New Scenery.

Scene 1 The Mystic Cavern of the Shadow King (Grieve)—2 Francesco's Cell (Finley)—3 The Reliquary Chamber in the Silver Palm Tree Monastery (T. Grieve)—4 The Exterior of the Monastery, and its Domains (T. Grieve)—5 The Woodman's Hut and Forest (T. Grieve)—J The Castle of Hartzmere, and Forest in the distance (W. Grieve)—7 The Grand Chamber in the Castle of Hartzmere (T. Grieve)—8 The Interior of the Belfry in the Monastery (W. Grieve)—9 The Shrine of St. Anthony, whose falling Ruins causes the Destruction of the Demon, and shews—10 The Monastery on the Silver Palm Tree Lake, the Interior of which is brilliantly Illuminated (Grieve).

On Tuesday, The Recruiting Officer.

Adelphi Theatre, Strand.

M. HENRY

Will this Evening repeat his MAGICAL, MUSICAL, MECHANICAL

Entertainment!

ASTONISHING ILLUSIONS!

Intricate Pieces of Mechanism!

Philosophical Experiments!

Feats of Manual Dexterity!—Transformations!

PRESTIGITATORY EXPERIMENTS!

AMAZING COMBINATIONS! &c.

After which,

THE MUSICAL GLASSES

In the course of the Evening, Mr. H. will administer

THE LAUGHING GAS!

After which, a Grand Series of Magic Views, entitled

The Regions of Fancy;

Or, Fairy Visions!

VIEW of the CHOIR of YORK MINSTER.

Stormy Sea View—Waves in Motion—Ship struck!

View near Seville by Moonlight—Exorcisor & Magic Tomb.

Landscapes, Winter and Summer.

Bridge of the Rialto—Garden of the Turk's Seraglio.

Drawing Room, Carlton Palace. Interior of the Thames Tunnel.

Rural Landscape, with Mill in Motion, together with

The Theatrical Picture Gallery!

Ludicrous Subjects, Allegorical Representations, Emblematical Devices,

Portraits of Distinguished Characters, &c.

The whole to conclude with a Grotesque Ballet, under the title of

Monkeyana!

Producing, by a Combination of Mechanical and Optical Effects, a truly Whimsical Spectacle.